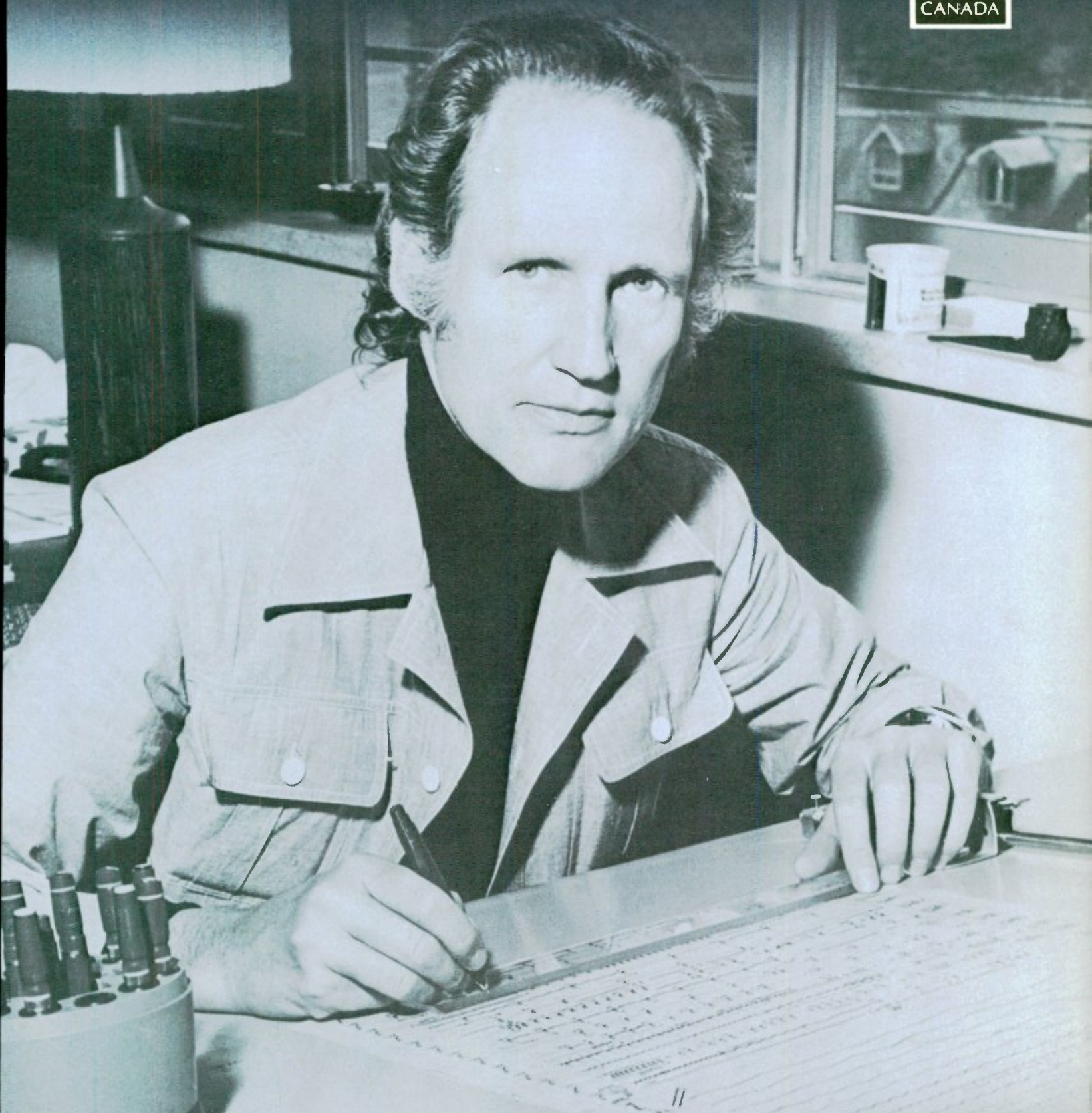


# THE MUSIC SCENE



HARRY SOMERS

World Radio History

JULY - AUGUST 1975

# Educational material, recordings are two aspects of Waterloo Music Company's activities

It has been years since the music publisher's chief interest was the printing of music. His role has expanded to include most facets of the music business. An example of a company that has grown with the industry and expanded to meet current demands upon it is **WATERLOO MUSIC COMPANY LIMITED** of Waterloo, Ontario.

Waterloo's Vice-President Bill Brubacher is chairman of the music division of the Independent Publishers Association which until recently was only concerned with book publishing. Waterloo is also taking an active part in the formation of the Canadian Musical Reproduction Rights Agency Limited, formed to administer mechanical rights in this country. Record production is another area of interest to Waterloo, not to mention its prime purpose, to publish Canadian music.

Under its own Waterloo label, Waterloo Music has recently produced and distributed an album titled "The Men of The Deeps". "Coal-busting songs sung by the only coal miner chorus in North America" is the way the album is described. Choral director is **JOHN C. O'DONNELL** and all the men in the chorus are Cape Breton coal miners who work five miles from mainland beneath the Atlantic ocean floor.

The Men of the Deeps performed on Parliament Hill July 1 as part of Dominion Day celebrations. The appearance was the first of a concert tour of Manitoba and the Maritimes. Waterloo has also published a book containing the melody lines of coal-mining songs, guitar chord accompaniment, texts, historical notes and authentic photographs. The book is entirely hand-written and illustrated.

In April Waterloo released a third **ERIC WILD Hymn Sing** album, titled "Come Along and Sing Praises!" Waterloo has published most of the music from the albums in sheet music form under the Hymn Sing choral series. At least 30,000 copies of a growing library of sacred and gospel songs have so far been produced by Waterloo Music.

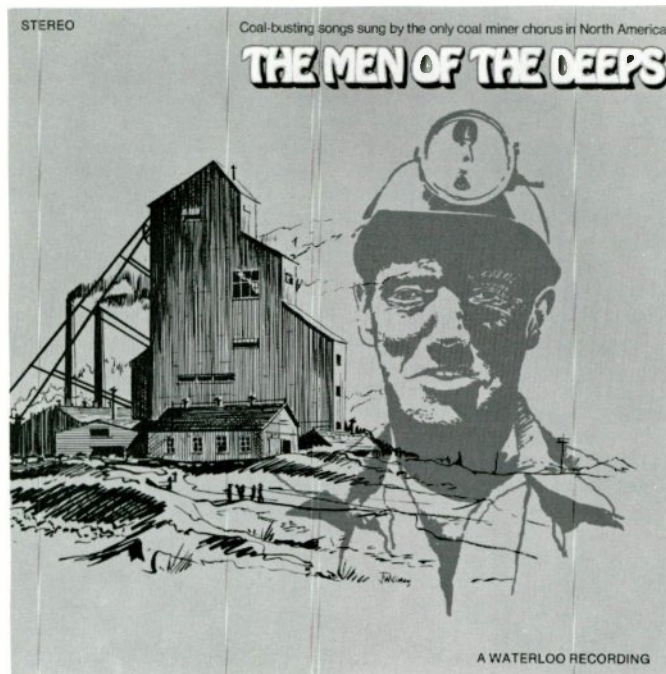
Waterloo Music says it is the only music company in Canada producing children's musicals for educational purposes. The company has published works by writing teams **IRENE** and **SYLVIO PASCH**; **FLORENCE FORD**, **BERNARD AARON** and Brenda Katz; and composer **WALLY GRIEVE**.

Wally Grieve's "Animal Parade" centres around the adventures of a busload of children spending a day on the farm.

In another area of education, Waterloo has recently published "Ukulele Encore" by **J. CHALMERS DOANE** of Halifax. This is a second in a series of books planned by Doane to be published by Waterloo. It contains a variety of music from classical to popular, from spiritual to folk, providing an excellent source of practical teaching materials.

"There is no easy way to learn music, but with good teaching and careful planning, the ukulele is an excellent tool in the field of music education today," observes Doane. He is one of Canada's leading exponents of developing new trends in music education and has had tremendous success teaching children to become musically literate. The ukulele is good for playing solos and accompaniment lines; it can be used to speedily help children to understand note reading, time and key signatures, scales, intervals, melody, harmony, rhythm, improvising—all of the basics of music theory.

Further resources include two commercial albums, "Ukulele Yes" and "Ukuleles on Tour". Commenting on the recordings, *Weekend Magazine* observed: "It makes massed ukuleles and a bunch of zesty kids' voices sound like no ukulele music you have ever heard



before."

Waterloo is constantly looking for ways to expand its catalogue. This spring it signed with the Culture Department of the Province of Alberta for the publication of a song book. The book will contain many popular songs and traditional favourites and will be available free of charge to senior citizens, service clubs, youth groups and community organizations. This is the second publication of this kind to be produced by Waterloo Music Company. The first was a song book for the Maritime Provinces titled "Atlantic Canada Sings".

Also, Waterloo announced the signing this spring of an agreement with Brian Chater's B.C. Music Management for exclusive sheet music publication of all commercial works in the catalogues represented by Melville and **MELBROOKE MUSIC**.

Schools throughout the country should find Waterloo's catalogue fascinating reading. It is available for the asking.

# THE MUSIC SCENE



JULY-AUGUST, 1975

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Cover photos of Harry Somers by Robinson Photography

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THE MUSIC SCENE incorporates and succeeds the BMI Canada Newsletter and In Tune With The Times.



# Harry Somers

## IN MIDST OF JOURNEY INTO HIMSELF

by Michael Schulman

This September, **HARRY SOMERS** will be 50 years old. As if to mark the occasion, the Canadian Opera Company will be reviving his opera "Louis Riel" in Toronto and Ottawa and then, in October, taking the production to the Kennedy Center in Washington, D.C., as part of the Canadian Festival to be held in conjunction with the U.S. Bicentennial. This will make Somers the first Canadian composer to have a full-length opera performed outside this country.

Somers, who was named a Companion of the Order of Canada in 1971, has achieved a preeminence perhaps unique among this country's composers. In John Vinton's *Dictionary of Contemporary Music* (E. P. Dutton, N.Y. 1974), which lists biographies of more than 1,000 20th-Century composers, Somers is accorded far more space than any other Canadian. How does Somers, the onetime boy prodigy, feel about becoming an honoured elder statesman of Canadian music?

"I find it amusing and I'll play the part but I have to look at it from the outside. People make up awards and we as artists know they have absolutely no significance. Your work is the only significant thing you do. We bellyache so much about the recognition of the arts in our country so I feel that when some official group chooses to confer an award, what am I going to be, some spoiled kid who thumbs his nose? I figure, fine, it's a gesture toward the arts, for whatever reasons — and they can be phoney as hell — so I accept that.

"When I was younger, I met many artists and painters and their views astounded me because I was brought up in the child prodigy world of performers and composers where you haven't arrived unless you do something that startles the world by the time you're 22. But the painters, students in their teens, would say, 'I might be able to see clearly what I'm after when I approach my 50s.' They had an attitude of life being a full cycle and this is what I have, too, win, lose or draw. I love to share where I am with people but how others view me and my work really isn't serious to me at all. Awareness and experience can only happen individually. In Buddhist teaching, you can only indicate the path. If I talk more about my own work, it becomes a contradiction."

This, Somers explains, is why he provided no programme notes for "Zen, Yeats and Emily Dickinson", a work premiered this past March at Toronto's New Music Concerts. The piece, which draws upon texts from the three sources mentioned in the title, was written for the Lyric Arts Trio and two speakers, the speaking parts being taken at the premiere by Somers' wife, actress Barbara Chilcott, and actor John Horton. It is a

lengthy work, serious in tone, with sentences and words often fragmented and interspersed or interrupted by silences. Many in the audience found it enigmatic but, says Somers, "I didn't write programme notes because I wanted it to be interpreted as itself, its own object, its own sounds, rather than telling the audience what it should be to them."

Somers is even more reluctant to talk about works in progress — "You should never discuss them in advance because you always get it in the neck later on" — but he willingly defines several areas of musical interest that have recently occupied him and will likely continue to do so.

"Certainly, one is what I call line drawing. It goes back to my interest in Gregorian Chant and my first pieces. It really took a leap during my trip to the Orient when, in Kashmir, every morning I heard the sound of the muezzin chanting at dawn. I taped this and found he varied his performance every morning. But what he did with only three notes I found one of the most moving things I ever heard."

Echoes of the muezzin are to be heard in Somers' "Music for Solo Violin", a work commissioned and premiered by Yehudi Menuhin for the 1974 Guelph Spring Festival, and called by *Toronto Star* critic William Littler "probably one of the finest compositions for a string instrument ever written in this country". Lenore Crawford of the *London Free Press* noted that "Mixed in it was the sound of Oriental music which is dear to Somers and also to Menuhin".

The initiative for the commission came from the Festival's artistic director, Nicholas Goldschmidt, who introduced Somers to Menuhin. Somers recalls: "Menuhin came here to my house in Toronto. He wasn't at all familiar with my work so I played a tape of the 'Vocalise' I'd written for the *Images of Canada* TV series. I remember apologizing to him for the sound of my scrappy old tape recorder but he reacted very nicely, saying he liked the atmosphere of the piece and from there we just talked and towards the end he said he was agreeable. I think it was Nicky's idea that it be for solo violin and I just accepted the idea.

"Years ago, Stravinsky said a marvelous thing about commissions to the effect that the important thing is to work the commission to your natural direction and not let the commission impose itself on you. So with this work I could go along in the direction, line drawing, the muezzin's chant, the direction I was going anyway. The one thing that gave me pause was that a solo violin piece must hold up on its own, without any gimmicks."

Somers has also become fascinated by the symbolic and psychological complexities of vocalization. "I was asked to give

a lecture in Montreal on how I write. I thought, how stupid, a composer should do, he shouldn't talk. So I sang my lecture. That was the beginning of it. Then there was a request from the CBC, would I write a work for Cathy Berberian? 'Voiceplay', which I wrote in Rome in 1970, was an outgrowth of my interest in what György Ligeti had done in 'Aventures' and 'Nouvelles Aventures' as well as my wife Barbara's description of Iris Warren's vocal technique for actors, which tries to free the breath and voice from physical and emotional tensions. In overall design, 'Voiceplay' is very simple but it hasn't been done yet to my taste at all. It starts with unvoiced sounds and gradually moves to articulated sounds and finally to full voice. It can be presented as a lecture demonstrating sounds, it can be a person involved in these sounds or the performer can be three people, answering back and forth to themselves. I wanted that kind of ambiguity and maybe it really requires a theatrical director and a combination of an actor and a singer to bring it off."

Another vocal work, "Kyrie", was written in Italy between 1970 and 1972 and is a multi-layered, thickly textured choral composition in which the syllables of "Kyrie Eleison" and "Christe Eleison" are manipulated in varying permutations and combinations. "I'm convinced," says



Robinson Photography

Harry Somers

Somers, "that in certain words of ancient origin, the inner meaning is revealed in their sounds, not in semantics and not necessarily in the order in which they have been handed down from generation to generation."

After his sojourn in Rome and his travels to the Far East, Somers returned to Canada in 1972, at which time still another side of his creative personality was brought forth by the CBC's *Images of Canada* series.

"I composed five scores, each some 50 minutes of music related to the history of Canada. I enjoyed doing this because for me it was a completely different kind of writing altogether, what I would call hobby music. I set myself the task of integrating folk music and music of the period, mixing in various techniques to create what **MURRAY (SCHAFER)** would call the 'soundscape' of a particular period or place. These films were going to be shown in schools as well as on TV and I felt that as long as adults and children would be getting visual pictures of our history, why shouldn't they get specific musical references to it too, a sound-picture of our past?"

Somers' talents have taken so many different directions that he has occasionally been accused of not having found a musical personality of his own, of being an eclectic whose work, though always fastidious and well-wrought, lacks consistency and individuality.

Somers is accustomed to the criticism and wryly remarks, "They could at least say that I'm consistently eclectic." Then, more seriously, he comments, "It's the way you handle the material that marks the individuality. There are those who choose to limit themselves and explore just that microcosm. But I'm interested in so many different areas. The question as to why one hasn't found a specific direction suggests that one is looking. Maybe **this** is what I've found."

"I'm just beginning new discoveries and I don't know where my path will lead me. It's an amazing journey one takes into oneself. Each person has his own personal myth and his journey of self-discovery is the search for the centre of the labyrinth. As in all myths, there will be choices, invitations to adventure — or, you can ignore them, in which case you will never become aware of yourself."

"Once you have the call to this kind of adventure, it's a perilous journey, filled with the dragons and fears of your childhood and the concerns for external opinions. The artist's journey is always at the edge of society. My concern is, what is the true thing I have to do? None of this is visible on the surface, not even in my music. The external signs may appear commonplace or ordinary. The things which I am trying to discover are those which are behind the appearances, perhaps another state of consciousness."

"With each decision I make, it's amazing the monsters that rise in myself. It's exciting, it's adventurous, it's fearsome, and sometimes I wake up at night with the strangest kind of primordial apprehensions, fears and monsters. But this way, really, it's an adventure!" ♦

*Michael Schulman is music editor of Performing Arts in Canada magazine.*

## Part IV

# Wide and immediate exposure imperative for popular hit

by Wm. Harold Moon

Any musical composition, be it serious, educational or popular in nature, needs exposure and performances if it is to achieve any real recognition in its chosen milieu.

In the world of popular music it is vital that the largest audience be achieved in the shortest possible time. That is how "impact" is developed and it is "impact" that breaks through the roadblocks that bar the paths to commercial success. There must be impact behind a ballad if it is going to establish itself as a hit; it is a long process to "break" any such song in the public conscience. Impact is what helps songs break into performance charts and a song so listed needs continued performances to climb playlists and sales charts.

Novelty and topical songs must also develop impact even though, by their very nature, they should catch attention more easily than melodic ballads. Remember, too, that when they "happen", pop ballads have longer lives than most other types of hits and in the long run they not only outsell topical tunes but are candidates to become future standards in the music world.

Odds are that when a song makes the grade as a superhit or standard it will be included in the repertoires of most of the top singers around the world. Although it may become a hit through the performances of one particular artist, once it reaches the top almost everyone wants to sing it for the simple reason that everyone knows it and likes to hear it.

These facts are simple and true but too often they are forgotten or overlooked right at the time that it is vital that they be remembered.

As has been stated, "impact" is simply getting the song heard by the greatest number of people in the shortest possible time. A hit song has been well defined as the right tune at the right place at the right time. I fully agree. While these are obvious facts, let's study the best means of getting potential hits heard as widely and quickly as possible.

Broadcasting is a prime medium for maximum exposure. Network broadcasting by top artists provides the opportunities to reach the quickest and widest audiences and usually attentive listeners. No other medium can deliver as large an interested audience as a network feature performance can.

Another excellent exposure is a live concert or stage performance. With a series of such performances by one or more musical names it may take a little longer to reach as many listeners as net-

works can provide but you are assured of avid attention by attending fans who have paid to hear these shows. Odds are that they will like what they hear their favourite performers sing or play.

Records and tapes are generally considered to provide one of the best means of building a good song into a hit. Records are accepted as the standard means of achieving multiple broadcast performances. If your song is recorded by an established star it is actually endorsed by that star to his or her listeners. Such approval is highly desired; this makes it difficult to achieve but worth the striving.

In today's music business tapes and records can take your song many places where people can hear it frequently. These tapes can be available for play after play on radio and public address systems, juke boxes and discotheques. As a matter of fact, recently several hits have been plugged to ultimate success with little or few broadcasting performances but with concentrated play in "discos".

Since the opportunities to build impact by means of records, tapes, cassettes and transcriptions are so important, the next article will be devoted to these devices.

In the interim let us keep our attention on our objective. Song plugging is an old-fashioned name for the activities of the "professional music men" who flogged songs into hits — or as close as they could come to these objectives. It was a fulltime endeavour by dedicated specialists who always "just happened to have" a copy ready and available of his current "plug song".

Many of today's standards are the result of the persistent efforts of the song-pluggers of old and although their craft passed with the demise of vaudeville and cabaret circuits and live-band broadcasting, the art of getting songs performed is still a necessity.

Today the "promotion and exploitation" is no longer a separate department of most popular music publishers. Our music scene has changed so much that the plugging of each hit usually is a team effort of the writer and publisher coordinating many of their activities with the promotion and marketing staffs of the recording firms breaking their new tune into the market.

It is an activity that requires all the best teamwork available from all who will benefit from the ultimate success of a hit. Like any team it must have a captain to lead it and co-ordinate its efforts. Then find your place on the team and work with it for the successful promotion and exploitation of your plug song. ♦



Guess Who members Bill Wallace, Garry Peterson (background), Dominic Troiano and Burton Cummings.

## "Power in the Music" album released

# GUESS WHO'S WRITING STYLES CHANGED WITH TIMES, PERSONNEL

by Cliff Lorimer

More than ten years ago some young rock musicians from Winnipeg were starting to take the city by storm. Led by **CHAD ALLAN** and **RANDY BACHMAN**, who were joined by **JIM KALE** and **GARRY PETERSON**, the nucleus began to evolve which was eventually to blossom into a top Canadian and international group, one that never left Canada to achieve its success. As the years went by, the group had a few moderate Manitoba hits under various names. Unable to come up with a suitable name for the band, its Label, Quality Records, joined forces with Canadian radio stations to promote this new Winnipeg group. A contest was arranged whereby radio audiences would guess who the group was, and when a suitable name was selected the fact would be made known that it was a Canadian band. A name was never selected, and to this day The Guess Who has stuck in spite of the many personnel changes since 1960.

In 1964 the group finally cracked the U.S. market with a rock and roll song entitled "Shakin' All Over." But that was just one song, and it took a little more than four years, with a few reasonably successful singles and albums, changes in personnel, a change in record company, and contact with one of Canada's top record producers, Jack Richardson, before The Guess Who was considered a top world group.

Lead vocalist and keyboard player Chad Allan left the group in 1966. A group called The Deverons sported a dynamic singer and keyboard player called **BURTON CUMMINGS** who was destined to take The Guess Who to the

top. Burton has become one of the most prolific songwriters in Canadian rock. In a recent interview, following the completion of a grueling three-week recording session for the group's fourteenth RCA album, he noted that in the early days he was guided by former lead guitarist Randy Bachman. Cummings and Bachman became partners, owning 50 per cent of a successful company and songwriting team during the late 60s at the peak of the group's quest for the top spot.

Their first million-selling record was "These Eyes," a ballad sweetened with a string section, much to the dismay of Cummings and Bachman, who at that time didn't want to be recognized as a ballad group, but rather a hard-rock band. Prior to this song The Guess Who was considered "a copy group," according to Bachman. Once the talents of Cummings and Bachman were combined in songwriting, they were never to copy again. It is worthy of note that Burton and Randy spent no more than half an hour on a tune at the outset of songwriting, whereas now Burton and guitarist **DOMINIC TROIANO**, the newest member of The Guess Who, will spend hours and days on creating new material for their albums, as they have done with "Flavours" the latest release, and "Power In The Music," their forthcoming album. As songwriters Randy Bachman and Burton Cummings often wrote two separate songs, discovered they were in the same key, and structurally and rhythmically put them together. One such tune was "No Sugar Tonight," written by Randy combined with Burton's "New Mother Nature."

There was no instant or secret formula in songwriting which made The Guess Who reach the top. Many songs, such as "Undun", "Laughing", "No Time", were written on acoustic guitars while the group travelled from town to town in an old bus, then rehearsed and arranged when they set up for their concert. One of the most successful songs in the history of the band was written as a fluke. Bassist Jim Kale, drummer Garry Peterson, and guitarist Randy Bachman appeared on stage minus pianist and lead vocalist Burton Cummings, who was late. They began playing the now-familiar riff and chord progression for "American Woman", and when Burton arrived on stage he began improvising lyrics. This song exemplifies the true nationalism within the group. As early as 1970, when they played in Ontario following an exhaustive U.S. tour, this became the most popular song of their entire career.

Disaster seemed imminent following the "American Woman" album and single release. The songwriting team of Bachman and Cummings ended with the departure of Randy Bachman. Bachman decided at the time that his priorities and interests were changing drastically from the philosophies of the other Guess Who members. Through a strong desire to keep the group going Burton Cummings, along with Don Hunter, one of the most enterprising and aggressive managers in rock, were able to acquire the talents of guitarist **KURT WINTER** (who was playing in a trio with the group's present bass player Bill Wallace) and **GREG LESKIW**, a local Winnipeg musician. Burton had the task of doing most of the songwriting

*Continued on page 12*

# RCI disseminating Canadian music abroad since 1940s

by Ted Farrant

Radio Canada International. What is it and what does it have to do with music? Well, it's a fairly new name for a long-established institution, formerly known as the International Service of the CBC. And it's hardly surprising if it is not exactly a household word to Canadians, because its chief task is to broadcast national and international news to the rest of the world, which it does via shortwave in 11 languages. But in addition to this, RCI distributes programmes in the form of long-playing records to radio stations around the world which then broadcast them on their own AM or FM antennae. These programmes are mainly cultural, and many of them feature Canadian music and musicians.

RCI achieves this distribution through two main types of music programming: the *transcription* and the *relay*, and it may be useful to define both these terms briefly. The transcription is conceived and produced directly by RCI; it is a permanent recording in that it may be broadcast an unlimited number of times and has no expiry date. A music transcription normally consists of clear music only on the record, with liner notes (in English and French) on the jacket, thus resembling in appearance a standard "commercial" LP. A relay, on the other hand, is a program that was originally produced by the English or French Services Division of the CBC for broadcast nationally and later selected by RCI for distribution abroad. As such, it normally contains announcements or commentary. But the relay, like the butterfly, has a short life: it may be broadcast once only by the receiving station and carries an expiry date after which it may not be used. The relay is an excellent vehicle for musical events, such as festivals, competitions or — to take an upcoming example — the musical activities surrounding the World Music Week in Canada this fall.

The transcription service began shortly after the end of the Second World War. At that time very little Canadian music of any kind existed on disc. It began very modestly and slowly with a few 78s. **CLAUDE CHAMPAGNE's** "Suite Canadienne" and **HEALEY WILLAN's** "Concerto in C minor" were the first recordings, I believe. Now there are well over 400 transcriptions recorded, of which just under half are now confined to archives and available only on special request. Among the artists recorded in those early days were two promising pianists — Glenn Gould and **Oscar Peterson** — and a young contralto — Maureen Forrester. It would be tedious to list all the Canadian composers whose names appear in the RCI catalogue, but it is a varied and fairly representative one. There's Joseph Quesnel, whose opera "Colas et Colinette" (RCI 234) received its premiere in Montreal in 1790, Calixa Lavallée, Healey Willan, Claude Champagne and Sir Ernest MacMillan. On the contemporary scene there is **HARRY SOMERS, FRAN-**

**COIS MOREL, Bruce Mather, SERGE GARANT, R. MURRAY SCHAFER, Oskar Morawetz, John Weinzweig, JEAN PAPI-NEAU-COUTURE, GILLES TREMBLAY, CLAUDE VIVIER, to mention only a few.**

Long before the CRTC came along, RCI was totally committed to Canadian content, both in its choice of artists and by its sustained efforts on behalf of Canadian composers. These considerations guide us still — though 1975 is not 1945, nor even 1965 — in music as in all things. Today there is so much more music of all kinds, readily available at the flick of a switch or the drop of a needle. In fact, I sometimes wonder if the supply hasn't exceeded the demand and we're not suffering from a world-wide saturation of music. What is easily obtained is never valued very highly. Perhaps it would be a good idea to place a ban on all music for, say, two years, during which time it would be a criminal offence to be caught playing it, listening to it or otherwise trafficking in it! The natural perversity of human nature to want what is denied it would do the rest.

As far as our own operation is concerned, it is never an easy task deciding which composers and which artists to record at any given time. It's a complex affair, with many conflicting factors to consider, and whatever we do it's bound to displease someone. Obviously, a composer cannot look to a recording alone to sustain his works, but must seek out public performances, broadcasts. Then there is the problem of programme balance, and the tastes and interests (insofar as they can be determined) of our target audiences. Against this has to be weighed the availability of the artists, conductor, and the realisation that we are a small group of people with limited resources.

There is one important consideration, however, that does influence the kind of programmes we produce, and that is the fact that we operate with public funds. This being so, there is obviously no need to duplicate what is already provided by commercial operations. If you will allow me momentarily to divide music into two broad categories: music that sells — i.e. is recorded for profit — and music that doesn't sell, then RCI is committed to the latter category. This is not at all a criticism of the record companies, which must make a profit to stay in business, but a recognition of the fact that our *raison d'être* is quite different. It makes little sense, for example, for RCI to record a transcription of a top Canadian popular singer when several commercial recordings of the same artist are already available in Canada and around the world through international distribution. On the other hand, we are delighted when artists that we have recorded, such as Edith Butler or **FRANKE MARINO's** Mahogany Rush, go on to successful commercial careers.

In any case, we have more music than we can handle in this category. In addition to the Canadian music mentioned

above, RCI has a considerable amount of folk material by such performers as Alan Mills, Louise Forrester, Raoul Roy, Jacques Labrecque, Tom Kines, Gilles Vigneault, Monique Leyrac or **DICK NOLAN**. Another area that is very much neglected by commercial interests, yet is a very rich musical vein is that of "jazz", or "new music" or "contemporary improvised music" (whenever you start using labels in music you're in trouble). Whatever you call it, jazz remains one of the most vital forms of musical expression in this century. Perhaps it is Canada's proximity to the United States that accounts for the general excellence of Canadian musicians in this field. RCI has more than 25 transcriptions of Canadian jazz, by artists such as **SONNY GREENWICH, Paul Bley, Maynard Ferguson, BRIAN BARLEY, Fred Stone, SADIK HAKIM and TED MOSES**. We also record a certain amount of "classical" music, particularly with new talent, young artists or Talent Festival winners such as Henri Brassard, piano, or Ingemar Korjus, baritone. Here also we try to search out the unusual, such as a recently discovered piano concerto by Franz Xaver Mozart, played by the McGill Chamber Orchestra with Julie Holtzman as soloist.

Perhaps you are wondering what happens to all these transcriptions. We normally press 300 to 400 copies of each programme, which corresponds approximately to the number of radio organisations that receive and use our material regularly. Most of these are located in the United States and South America, though some are in Europe, Africa and even further afield. They are also sent to all CBC record libraries, so that staff producers may use them as part of their national programming. Some of the recordings may be sold to the public through the Canadian Collection, which was set up by the English Services Division of the CBC in Toronto. Others are available through *Les droits dérivés* at the Maison Radio Canada in Montreal.

Our present plans include a project to record the five piano sonatas of Harry Somers, as well as a release of his "Music for Solo Violin" performed by Yehudi Menuhin, a piano jazz album with **BERNIE SENENSKY**, two choirs, "Traveling Big Lonely," a 13-disc series with commentator/composer Norman Symonds, a disc of operetta favourites with Colette Boky and another with fiddler Jean Carignan and strings, not to mention the Montreal Violin Competition and World Music Week! More than enough music for RCI to provide a continuing expression abroad of Canadian identity, as it has for almost 30 years. ♦

*Mr. Farrant, Head of the Music Section, Radio Canada International, is a former CBC producer, technician, teacher, recording technician at EMI London, England. He has his MA from McGill University (French) and studied piano and theory at the Royal College of Music in London.*



Robert Chiasson

Paul Dupont-Hébert

## Moviehouse converted to popular spot for Quebec artists

Every city in this country has a moviehouse that has the possibility of turning into the rage that the Cinéma Outremont in Montreal has become. It is the current "in" place for young Quebec performers as well as international stars. The secret behind the theatre's success is a combination of a variety of performers, reasonable admittance fees, astute promotion, but most important, the alternating use of the building as a location for live performances and a movie theatre.

The successful Montreal entrepreneur and operator of the Cinéma Outremont is 26-year-old Paul Dupont-Hébert. His imagination easily runs wild; he needed a place where he could package his ideas. The answer was the Cinéma Outremont in Montreal. It has always been a favourite rendezvous with discriminate movie-goers. It had acquired a reputation for quality, the rates were right, the public knew the place well and faithful supporters were many. All signs seemed to indicate that the time was right to graduate from the two-dimensional picture to multi-dimensional live productions.

On December 1, 1973, the Outremont welcomed Pauline Julien's dedicated supporters and the very idea of this new challenge fascinated her. While still faithful to its original purpose, the Cinéma Outremont had sensed that a new approach was indeed possible. There then followed Louise Forestier, Marie-Claire and Richard Séguin, and Félix Leclerc who turned a risky venture into a successful one. All four concerts were sold-out events. From December to the next May, more than 30,000 people turned out to hear 13 performers; all told, there were 25 concerts, 90 per cent of which were sold out. La Place des Arts was stately, Le Patriote was hard pressed

for space. La Comédie Canadienne had now become a playhouse. With the Outremont, Montreal's young public found another hall, one with shows which it could relate to and at reasonable cost (tickets first went for \$1.99 and were later raised to \$2.50). The Quebec artists were taking over an already established stage: Yvon Deschamps, Claude Léveillé, Jean-Pierre Ferland, **GILLES VALIQUETTE**, André Gagnon, Maneige, le Jazz libre du Québec. Full of enthusiasm with the extravagant idea, Paul Dupont-Hébert's first attempt was a smashing success.

Paul cannot be tied down by routine. At 16, he was already managing a coffeehouse called La Pijonie at Côte St-Paul where Quebec's then-popular folksingers performed, including **ALEXANDRE ZELKINE**. A gifted promoter, Paul has made full use of this talent, especially when called upon to convince other people to accept his very personal outlook on entertainment. In the fall of 1972, before Outremont, when le Théâtre du Nouveau Monde bought out La Comédie Canadienne, he stepped in as producer and L'Infonie (headed by **WALTER BOURDREAU**) performed twice. In January, 1973, Paul set out on a long voyage to Europe and North Africa where he had time to think out his future. He returned to Montreal during the summer and the Outremont was launched before Christmas.

In 1974 the Outremont reached all the projected expectations for the first year: 17 artists in 33 concerts, nearly all sold out, once again. Featured were Les Séguin, Félix Leclerc, Louise Forestier, Yvon Deschamps, Beau Dommage, Octobre, including **PIERRE FLYNN** and **JEAN DORAIS**, and to add a touch of adventure, three shows seldom heard in Montreal, **PAUL HORN**, **John Lee Hooker**, **Sonny Terry** and **Brownie McGee**.

Next season will be full of "firsts". The 1,300-seat theatre house will be restored; alterations will be made to the lobby, the stage and boxes to make the whole atmosphere more congenial for both artists and audience. Technical equipment will be added, especially lighting. The shows are mainly slated as weekend events although some performers are booked for a seven-day stand; others will appear for a night only.

Paul has plans to initiate a similar project at the Cinema 2001 at Ville Saint-Laurent, a part of the island somewhat neglected in the field of entertainment. Programming and ticket structure will be similar to the Outremont but space facilities will be half the size. Events will begin with a rock festival in August and September. The groups Octobre, Match, Toubadou, Aut'Chose, **MICHEL PAGLIARO** and Mack (featuring **LUC GIROUX**, **ANDRE DE GUIRE** and **NICK CATALANO**) will appear, and the most successful acts will return to the Outremont for midnight appearances.

Special events are in the planning stage and will be held at the Outremont, sometimes called the "Cinéma de la rue Bernard": a blues festival, a jazz festival, a music-hall depicting the '40s, a cowboy festival, a traditional music festival, mime shows and children's theatre in the afternoon. Some artists will be making their first appearance on the Outremont stage: **JIM** and **BERTRAND**, Clémence Desrochers, Feliciano.

The Outremont has become a Quebec rendezvous where new as well as established artists can be called in to perform. It has ceased to exist as an underground theatre. ♦

*The above is a translation of an article written by Montreal writer Hélène Pedneault.*



# Lewis Furey album invites listener to another stratus

by Juan Rodriguez

When **LEWIS FUREY** sings what is generally considered his theme song, "Lewis Is Crazy", it is not so much a comment on his sanity as a reflection of the places he frequents and the cities he's visited. Born 26 years ago in Montreal, he divides his time living there, in New York and in Los Angeles, and during his lifetime he's assimilated the street-cultures of London, Paris, Tokyo, Berlin and Vancouver. He is a transient of the mind and he obviously knows how to handle the various atmospheres to advantage in his unusual compositions.

"Each city has its own particular dynamics that I feel very attuned to," says Furey in a quiet, wispy voice. "They all give me different kinds of tensions that I like. When I say tensions I mean extremes, opposites, juxtapositions — the joy of a love affair and the horror of a relationship. I like to see the tensions in a situation and not necessarily be nervous about it."

The small wiry singer-pianist-composer was sitting in his room at the Hotel Nelson in "vieux Montreal" after finishing the first set of a Friday night performance attended by newspaper critics, radio disc jockeys and Barry Krost, who is Cat Stevens' manager and also his own. The Nelson is where Furey's introspective abstract mood songs first gained acclaim two years ago; his latest appearance there coincided with the re-

lease of his first album (released on Aquarius Records in Canada, and A&M in the U.S.), on the eve of an eight-week tour that takes him into similar intimate clubs in the major cities of the United States.

He reflected a sense of accomplishment that all his travels and influences had finally brought him an international reputation. As a teenage conservatory student, he once played violin with the Montreal Symphony Orchestra, then studied at Julliard. Afterward he roamed through Parisian pornographic films and Andy Warhol's underground escapades, as well as absorbing the poetry and novel styles of such people as **LEONARD COHEN** (who was one of the first to encourage him), Jean Genet, Irving Layton and the Marquis de Sade.

Despite the rambling, and the dramatic image he projects on stage, Lewis Furey is not crazy: it's just that he's able to transmit the chaos and fleeting impressions that constitute moving images in his songs.

"It's a bit of a circus," he confesses shyly. "There's a certain amount of humour in it that I'd like to bring out a bit more. I tend to have a very private personality and I'm going to try and let the humour come out."

His songs are hardly fillets of flippancy, though, and Furey has no difficulty in explaining where they come from. For example, "Hustler's Tango" (on his album) — "a twist on the Faust legend is the overriding metaphor. Mephistofeles becomes the young streetcorner hustler and Faust the older man looking for instant gratification." Meanwhile, "The Waltz" is "Viennese in style. The action is set in the surreal psychic landscape of unreturned love. It is a waltz of delirium and a horror song." "Clean Up Time" is described by its writer as "a tough song and if you're feeling punky you might want to dance to it," while "Closing The Door" is "a country song in form, done in a style unrelated to country music."

If all this sounds somewhat ethereal and ambiguous, then consider Furey's comment on "Lewis Is Crazy": "Lewis assumes you will not take him at his word, but will generously treat this dance of desertion as a metaphor for what we all must feel sometime."

And perhaps that is the secret for Lewis Furey's strange appeal. His songs communicate strange places of the soul and whether you like them or not, he makes you sit up and listen. "I had trouble getting money to make records but now that hurdle is passed. I'm not afraid that people won't like it but I'm not assuming that they will." ♦

## NEW WORKS ACCEPTED

### INTO THE LIBRARY OF

### THE CANADIAN MUSIC CENTRE

FROM APRIL 1 TO JUNE 14, 1975

#### UNPUBLISHED WORKS

##### Orchestra/Orchestre

- BAKER, Michael**  
**A Struggle for Dominion** (1975)  
 2222/4231/timp, perc, piano/strings
- BETTS, Lorne**  
**Three Saudades** (1974)  
 string orchestra
- CLARKE, F. R. C.**  
**Festival Overture** (1955)  
 3222/4331/timp, perc, harp/strings  
**Impromptu for Orchestra** (1957)  
 2222/4231/timp, perc/strings  
**Pavan** (1960)  
 oboe (or English horn), 2 French horns, strings
- FORSYTH, Malcolm**  
**Essay for Orchestra: '67** (1967)  
 2222/2230/timp, perc/strings  
**Jubilee Overture** (1964-rev. 1966)  
 3232/4431/timp, perc, harp/strings  
**Sketches from Natal** (1970)  
 2 oboes, 2 horns, strings
- FREEDMAN, Harry**  
**Nocturne 2** (1975)  
 3333/4330/timp, perc, harp/strings
- GLICK, Sruel Irving**  
**Symphonic Elegy** (1974)  
 (with line drawing and funeral march)  
 string orchestra
- ZUCKERT, Leon**  
**Two Spanish Meditations** (1975)  
 2222/2000/strings

##### Orchestra with soloist/Orchestre avec soloiste

- CLARKE, F. R. C.**  
**Sonata for Organ and String Orchestra**  
 (or String Quartet) (1958)
- KUNZ, Alfred**  
**Concerto for Piano and Orchestra** (1975)  
 solo piano/3222/4331/timp (3), 2 perc/strings

##### Chamber Music/Musique de Chambre

- BARNES, Milton**  
**The Spiral Stairs** (1973)  
 (Dance Septet)  
 flute, clarinet, 2 violins, viola, cello, harp
- BEECROFT, Norma**  
**11 and 7 for 5 plus** (1975)  
 brass quintet, prepared tape
- BUCZYNSKI, Walter**  
**Consortium** (1974)  
 4 performers (soprano, counter-tenor, tenor, bass) playing the following instruments: tenor viol, bass viol, psaltery, lute, bells, assorted drums, finger cymbals, sackbut, dulcian, krumhorn, corthold, racket, recorders, garklin, flutes, organetto, regals
- Sextet/74** (1974)  
 violin, cello, flute, piano, percussion
- FORSYTH, Malcolm**  
**The Golyardes' Grounde** (1972)  
 brass quintet
- The Melancholy Clown** (1967)  
 woodwind trio (flute, clarinet, bassoon) or clarinet trio (E $\flat$  clarinet, B $\flat$  clarinet, bass clarinet)
- Poem for Brass** (1975)  
 2 trumpets, 4 horns, 3 trombones, tuba
- Quartet 61** (1961)  
 4 trombones or 4 bassoons or 4 cellos or 4 horns
- FREEDMAN, Harry**  
**Encounter** (1974)  
 violin, piano
- GLICK, Sruel Irving**  
**Suite Hebraique No. 3**  
 string quartet
- HAWORTH, Frank**  
**Kyval** (1973)  
 guitar solo
- LONGTIN, Michel**  
**Brandon North** (1973)  
 4 percussionists
- Les Immortels d'Agapia** (1972)  
 flute, clarinette, piano, 2 perc, bande magnétique
- MOREL, Francois**  
**Me Duele España** (1975)  
 (Variations pour guitare)
- PAPINEAU-COUTURE, Jean**  
**Verségers** (1975)  
 flûte basse seule

Continued on page 12



Lewis Furey

# Musical Theatre Showcase gives 14 composers chance

by Nancy Gyokeres

A big, important producer hears the music, listens intently to the lyrics, and comes to a rapid judgement: "I'll produce that musical for you, my dear! It has the makings of a hit." Stuff for stories, you say. Not so! That's true life.

Well, almost.

May 29 saw the second BMI Canada Limited Musical Theatre Showcase of Songs at the Holiday Inn in Toronto. There were 14 Canadian composers from Montreal, Toronto, Ottawa and Windsor whose material was included in that Showcase. One of the writers was **RENEE BONDY** from Windsor. Renée's been writing for a few years. Nothing much has happened. She wrote the music and lyrics for a school musical a couple of years ago and joined the BMI Canada Musical Theatre Workshops, under the direction of Broadway conductor and arranger **Lehman Engel**, three years ago.

She's a good writer. Her lyrics for the musical she has titled "Country Wife" are bright and clear (as well as risqué) and her melodies bounce along happily. Jamie Ray, Martin Short and Connie Martin helped put them across at the Showcase. (Allan Stewart-Coates and Frank Ruffo performed as well.)

In the audience that day was Ron Solloway, Network Supervisor for Radio

Variety for the CBC, and his co-worker Bob Wagstaff. A reception followed the Showcase and Ron didn't waste any time telling Renée that he liked her material.

Talking to *The Music Scene* two weeks later, he commented: "I like the four songs I heard and I want to hear the rest of it. I've asked Renée and it should be in the mail to me by now." Solloway confirmed that it is possible Renée's show would be produced as a CBC-Radio special similar to **CLIFF JONES'** "Hamlet". "Hamlet" has gone on to a stage production and will hit Broadway this fall as "Kronborg: 1582".

And there you have it. A writer was given and took the chance to write material for the musical theatre in a setting where her peers could evaluate it, then she saw it produced on stage by professional performers, and finally, the door was open to production. Whether or not Renée's music will ever reach radio or the stage will depend entirely on the merits of that music. So far, the light is green.

For three years now BMI Canada's affiliates have been invited to submit samples of their songs and an application to join the workshops. If accepted, participants are expected to attend all sessions, for which there is no charge.

They are given assignments during the first year. These are carried out and presented to their fellow participants at the next meeting.

The second-year participants work on music and lyrics for their own stage shows. Some co-write with other participants, some go it alone. The Musical Theatre Showcase is the culmination of two or more years' work. It gives participants the invaluable opportunity of hearing their work performed by professionals and criticized by guests to the showcase, including the press, recording company executives, radio, stage and television producers.

Another participant this year whose work has been heard on Canadian stages already is **DAVID WARRACK**. David was musical director for the Showcase and is responsible for the book, music and lyrics for "Tease for Two" running this summer in Toronto. From the Toronto area were **FRED BILLINGTON**, co-writers **JOY ALEXANDER** and **PEG McKELVEY**, co-writers **ROBERT McLERNAN** and

Performer Connie Martin with Bob Wagstaff and Ron Solloway, Network Supervisor for Radio Variety for the CBC.



Die photography

## to hear their music

**LANNY STEELE**, husband-wife team **LILLIAN** and **CHRYS LEWIS**, and **JOEY MILLER**. **LEONA DIONNE** of Montreal caught an overnight bus once a month for the last two years to attend the sessions. Co-writers **BETTY ELDRIDGE** and **SALLY MORROW** of Ottawa came in each month and **JIMMY PARIS**, along with Renée Bondy and Dave Warrack, continued again this year after completing their two years in 1974.

Some of the music from this year's Showcase may never be heard again. Some of it will hopefully go on and we'll all become familiar with it. Whatever the outcome, a group of Canadian composers has grabbed an opportunity to work together to create music for an area that is lacking in this country. With the encouragement they've received they'll continue to write and others will join them.



Bill Kearns, Qualrec Publishing; Betty Layton, BMI Canada; Lyman Potts, Canadian Talent Library; Bob Layton.

Participants in the workshop met for a group photo following the showcase. Left to right, standing: S. C. Ritchie, BMIC, David Warrack, Renée Bondy, Joey Miller, Chrys Lewis, Leona Dionne, Sally Morrow, Robert McLernan, Lanny Steele, Fred Billington, Jimmy Paris and Lehman Engel, director. In front are Lillian Lewis, Betty Eldredge, Joy Alexander. Missing from the photo is S. B. Hains who co-ordinates the workshops for BMI Canada.



himself, although he collaborated with Kurt Winter and Greg Leskiw for new ideas both musically and lyrically. Both guitarists were conscious of the world around them and wrote such songs as Greg's "Com'n Down Off The Money Bag" and Kurt's "Hand Me Down World".

Burton has no specific pattern in songwriting, and will often write lyrics while in his hotel room at night, put down some musical ideas, and then completely arrange the song in his home in Winnipeg. "Share The Land" was written while on holiday in Los Angeles. It took the band six months before members took a liking to the song which has since gone on to become a Cummings' classic.

As a lyricist, Burton Cummings has been influenced by some of the great rock poets such as Bob Dylan, Peter Townshend of The Who, the late Jimmy Morrison of The Doors, and John Lennon of The Beatles. Cummings noted that these men took music out of the love-song era and wrote about other aspects of our society and lifestyle. In studying the lyrics of The Guess Who you will notice a trend toward abstract writing, at times extremely bitter, but always rhythmical and poetic, as modern poets go. Burton noted that he seldom thinks about the lyrics until later, and he considers this the true way to write. As long as they fit into the musical structure and progressions of the song, and convey the thoughts in his head, he considers it not important whether they make absolute sense to the listener. It allows the listener to develop his own interpretations. Through music Burton is able to curb his frustration by the use of lyrics which some people would classify as bitter and cynical — although he is by no means a cynic.

In creating new music Burton is influenced by his extensive record collection of all forms and styles of music dating back to 1913. He is an avid fan of jazz greats Fats Waller and Jelly Roll Martin, as well as country and western classics. Burton is capable of writing and scoring music, using the correct musical signatures and notes, although this is usually done by Nimbus Nine's publishing company, **CIRRUS MUSIC**. Burton has no preconceived ideas as to what The Guess Who should sound like, according to Dominic Troiano, and is willing to try and experiment with any new sound and style.

Another personnel change was to be set the group in 1971 when guitarist Greg Leskiw decided to leave. He was replaced by **DON McDOUGALL**. A year later bassist Jim Kale was replaced by Bill Wallace, following the recording of their "Live At The Paramount" album. Last summer Kurt Winter and Don McDougall were replaced by Dominic Troiano, one of North America's most successful guitarists. Dominic Troiano is known for his work in The Mandella, Bush, The James Gang, his two solo recordings, and as a producer songwriter. When you combine the talents of Burton Cummings and Dominic Troiano as a songwriting duo, you have one of the most musically potent teams in Canada today. Added to the

creative talents of drummer Garry Peterson and bassist Bill Wallace you come up with the best Guess Who ever. This is evident on their latest release, "Flavours" and even moreso on their forthcoming album "Power In The Music". For the first time in Burton's career he is experimenting with synthesizer, electric piano and organ, and clavenet, something he would never have considered a year ago.

A songwriter cannot be successful without the talents of a production team that hears the exact sound you, the writer, heard when the song was written and rehearsed with the band. The production team must be able to capture the feeling of the tune on record. This is achieved for The Guess Who by producer Jack Richardson and recording engineer Brian Christian who have been working with the group for eight years. This has to be somewhat of a record in the artist-producer relationship in rock today. Jack has the ability to adapt a song to fit the top-40 AM singles market, as well as help the group develop some good solid progressive tunes. Examples include "Clap For The Wolfman", "Dancin' Fool", and "She Loves Me Like A Brother", all of which have been top-40 singles; while "Dirty", "Long Gone" from "Flavours" and "Rich World, Poor World" and "Power In The Music" along with others from the new album are destined to be top FM progressive material.

Burton now concentrates on his lyrics, while Dominic writes and arranges most of the music and chord progressions, with the help of Burton. Dominic stated that he has no set way of songwriting. He will give Burton a lyrical and musical idea, and between them they will develop it into a song. Dominic has been influenced by blues guitarists and all other musical forms. His lyrics are usually on personal topics or people for whom he has respect.

There is no set method to follow for young or old songwriters seeking to reach stardom, according to Burton and Dominic. Either you can write songs or you can't, no one can sit down and teach you. Dominic believes that records to a musician are like books to a university student. A single should be melodic, rhythmical, having a strong set of lyrics and a memorable melody, according to producer Jack Richardson. The Guess Who has managed to draw the thin line between top-40 and progressive material much as the Beatles did, creating good ballads, country songs, and hard-driving rock-and-roll tunes.

The key to Burton's success, and that of The Guess Who, is determination combined with hard work to keep the band at the top and constantly in worldwide demand. He has weathered the storm of personal conflicts within the band, and now has come up with the right chemistry in Dominic Troiano, Bill Wallace and Garry Peterson along with himself, all of whom are playing better than ever before. They are now touring more and recording albums which are bound to surprise even the most avid Guess Who fan with their superb musical quality. ♣

*Mr. Lorimer, formerly of Toronto, is a freelance popular music journalist who now lives on the West Coast.*

RAE, Allan  
**Four Brass Quartets (1975)**  
2 trumpets, 2 trombones  
**Scarecrow (1975)**  
(text by Sandra Jones)  
4 dancers, 4 taped voices, 4 actors, 1 reed player (flute, alto flute, clarinet, bass clarinet, tenor sax), 1 keyboard player (piano, harpsichord, synthesizer), 1 percussion, conductor (synthesizer and perc)

TREMAIN, Ronald  
**String Trio (1962)**

WALLACE, William  
**Heortasis**  
viola solo

WILSON, Charles M.  
**String Quartet No. 3 (1975)**

ZUCKERT, Leon  
**Suite for Bassoon Solo (1975)**

**Chorus/Choeur**

BARNES, Milton  
**Shir Hashirim (Song of Songs) (1975)**  
(Dramatic cantata. Text from the Song of Solomon)  
tenor, mezzo soprano, soprano chorus, oboe, horn, vibraphone, harp, violin, viola, cello

HEALEY, Derek  
**Christmas Eve (1967)**  
SATB  
**In Excelsis Gloria (1954)**  
SATB

PEPIN, Clermont  
**La Messe sur le monde**  
(Symphonie no. 4) (1975)  
récitant, chœur (SATB),  
orchestre: 3333/4331/xylophone,  
marimba, 4 perc/cordes

TREMAIN, Ronald  
**Magnificat and Nunc Dimittis (1961)**  
soprano solo, SATB chorus  
**Seven Medieval Lyrics (1974)**  
solo tenor, SATB chorus,  
orchestra: 3333/4331/timp, perc  
harp/strings

VIVIER, Claude  
**Jesus Erbarne Dich**  
Soprano solo, SATB  
**O! Kosmos (1973)**  
SATB

**Voice/Voix**

COULTHARD, Jean  
**Four Prophetic Songs (1975)**  
alto voice, flute, cello, piano

KOLINSKI, Mieczyslaw  
**3 Three-Part Inventions (1950)**  
soprano vocalise, viola, cello

WILSON, Charles M.  
**Amoretti (Song cycle) (1974)**  
tenor, piano

**Piano**

BAKER, Michael  
**Sonata for Piano (1975)**

CONTANT, Alexis  
**Ballade**

GAYFER, James M.  
**Penta-tune (1975)**  
**Reflections at Year's End (1974)**  
**Study in Blues (1975)**

KOLINSKI, Mieczyslaw  
**A Day and Its Seven Faces (1938)**  
**Four Hand Conversations (Divertimento) (1947)**

TREMAIN, Ronald  
**Three Inventions (1962)**

**PUBLISHED WORKS/OEUVRES EDITEES**

**Orchestra/Orchestre**

TREMAIN, Ronald  
**Allegro for Strings (1958)** Wai-te-ata Press  
**Five Epigrams for Twelve Solo Strings (1964)**  
University of Otago Press

**Chamber Music/Musique de Chambre**

COWAN, Don  
**Shadows** Boosey and Hawkes  
tenor saxophone, piano

**Chorus/Choeur**

KENINS, Talivaldis  
**Saulit Velu Vakara (1974)** Dziesmu Vairogs  
SATB

**Voice/Voix**

TREMAIN, Ronald  
**Four Medieval Lyrics (1964)** Wai-te-ata Press  
voice, violin, viola, cello



The Okanagan Music Festival for Composers was held May 16 to 18 at the Winfield Easter Seal Camp in B.C. Entries this year were primarily from Western Canada but next year the festival organizers hope to see more representation from the rest of Canada. Winners in the University and Non-professional section were **FRANCIS CHAN** and Roger Knox, first prizes, and **DAVID DUKE**, second; Professional category: **JOAN HANSEN** and **ERNST SCHNEIDER**, first; Art Lewis, second, and **SYLVIA RICKARD** and **FRED SCHPIZKY**, both third. Shown left to right are: Art Lewis, Francis Chan, Roger Knox, **JEAN COULTHARD** (senior adjudicator), Fred Schipizky, **JEAN ETHRIDGE** (adjudicator), David Duke, Joan Hansen, Ernst Schneider (president, OMFC), Sylvia Rickard.

## MUSIC IN CANADA

**RICK KNIGHT**, formerly of Alabama, and Len Sembaluk have opened their own 8-track recording studio in Ajax. Grange Recording is equipped with an Ampex 8-track and a 16-in and 8-out console.

Among artist/composers who have already made use of the facilities are **SARA ELLEN DUNLOP**, **BOB KENDALL** and **GREG FITZPATRICK**. The mailing address is Grange Recording, R.R. No. 1, Whitby, Ontario.

Folksinger and composer **BILL RUSSELL** is living in Morin Heights, Quebec, for the summer where he's helping out at Rose's Cantina Coffeehouse. He has recently completed a two-and-a-half month tour of Western Canada.

This past winter he recorded an album for Fretless Records, a folk label in Vermont. The theme of the album, titled "From Old Leaves", is that new things must come from good foundations if they are to be of value. "Consequently," writes Bill, "there are three traditional songs along with eight originals and one co-written with **CHRIS RAWLINGS**." Bill is handling his own distribution.

**MAURY LOGAN** and the Targets are from the Ottawa-Hull area. Maury has been in music for 19 years. He has worked with Buddy Greco in New York and in the mid-60s his recordings were coming out of Nashville.

Maury has signed with Diana Records and four sides were cut at Marc Productions Studios in Ottawa. The first single, "Oh Babe part 1" and "Oh Babe part 2", was released in January and the followup, "I'm Leavin' Home" and "Consequently", were expected in June. All material is original.

A Canada-wide spring tour by the Montreal group April Wine has received warm audience response as well as good press coverage. *The Montreal Star's* Juan Rodriguez said: "April Wine are intent on non-stop rock entertainment, which they dish up with considerable professionalism." Members of April Wine are **MYLES GOODWYN**, **JAMES CLENCH**, **GERRY MERCER** and **GARY MOFFET**. Clench has written April Wine's current single, "Oowatanite".

The warmup band for this concert tour was Moonquake, headed by **HOVANESS HAGOPIAN**.

Latest comer to the lively Vancouver musical theatre scene is "O Juan de Fuca", co-written by **PATRICK ROSE** and **BARRY HEALEY**, directed by **RICHARD OUZOUNIAN** and starring these three gentlemen and Jane Mortifee. Presented at the City Stage, the show is referred to as tropical/topical humour by the *Vancouver Sun's* Susan Mertens, who adds that the barbs in "O Juan de Fuca" are "suction-cupped, not poison tipped, and land with a satisfying plop".

By early June Capitol Records — EMI of Canada Ltd. had mailed **PETER FOLDY's** first single for the label. Peter and Capitol signed a long-term exclusive recording contract in April. Milan Kymlicka will produce him. The debut single is "Hollywood", written by Peter.

Now that **KEN TOBIAS'** latest single, "Run Away With Me", has been released, his label, Attic Records, reports Ken off on a Western tour. When he returns to Toronto he will head for the studio to complete his album, and then off to the Maritimes for dates there.

Country and western singer-musician **WILLIE LAMOTHE** represented the province of Quebec at a Festival of Acadian Music held in Louisiana in May. Cities included in the festival tour were Baton Rouge, Thibodeau and Lafayette in Louisiana, and Nashville in Tennessee. Willie was accompanied by a group of his musicians and several representatives of the Quebec government.

**ANN MORTIFEE** is in England recording for the EMI label. Record producer Norman Newell offered to produce her after seeing Ann in New York in an off-Broadway production of "Jacques Brel" this spring.

**ALLAN FRASER** and **DAISY DEBOLT** of Daisy and Debolt have gone their separate ways. Daisy's first solo appearance was with Sylvia and Friends at Harborfront in Toronto in early June. The appearance earned for her the comment about her music, "no name for it save fascinating" from journalist Bruce Kirkland.

Daisy has co-written with Celia Brickman the score for a 17-minute National Film Board documentary titled "Hinchin Brooke Diary." Celia and Daisy performed the music for the film as well.

Daisy provided all back-up vocals for **DAVE NICOL's** new single "Jeannie" on his Nebula label. The single was expected out June 21. It features a synthesizer that gives the effect of a large string section and the multi-vocal background is the result of dubbing Daisy's voice. "Jeannie" is the only cut on Dave's upcoming album "All the Wild Birds" that moves away from his customary folk tunes.

**GUY TREPANIER** headlined the show at the Paris Cafe *Ma Cousine* during May. He returned to Quebec to fulfill earlier commitments.

With all the news regarding musical theatre coming out of the West Coast these past few months, one wonders what the rest of the country is doing. You recall that **DAVID WARRACK** has his hit revue "Tease for Two" going strong in Toronto. And then you find out that he's originally from the west as well—Calgary.

"Tease for Two" opened Upstairs at Old Angelos April 9 for an indefinite run. Book, music and lyrics for the musical comedy revue are by David and co-starring with him once again is Connie Martin.

Herbert Whittaker reported in *The Globe and Mail*, "'Tease for Two' is consistently entertaining and the two performers are always relaxed and enjoyable . . ." McKenzie Porter found "There is not a coarse word or crude tune in the show." He ended his revue for *The Toronto Sun*: ". . . 'Tease for Two' makes a great night out and offers us a memory of a now obscure composer who one day soon might be rich and famous."

*The Music Scene* found the whole evening totally delightful. One cannot take one's eyes from Connie Martin as she changes moods from tune to tune. It is a man of rare qualities indeed who can assemble a show with such tunes as the sensitive "I've Known You" and "Gram's Day in Quart" running one after the other, without losing the storyline.

**TERRY JACKS'** new single "Christina" is that tune he wrote for a Trevor Wallace film a couple of years ago that never did appear in the film. According to *The Vancouver Sun's* Jack Wasserman, it turned out that Jacks wasn't going to be paid for the tune "because it would be good exposure for you". The Christina went into mothballs until the recent release on the Private Stock label and Quality in Canada.

*The Globe and Mail's* Blaik Kirby visited Toronto's luxurious Harbour Castle Hotel during the opening week for a look at the entertainment the spot is offering. His comments: "Of the opening batch of entertainers, the best is undoubtedly **GINNI GRANT**, the pianist/singer in the Chartroom — and by no coincidence at all, she is also the only one expected to be a semi-permanent fixture . . . Ginni, long a respected favourite in Toronto, sticks so far to a bluesy singing style, rather than mixing in country songs which might not fit this mildly nautical setting. Her songs are intelligently chosen and tastefully performed, and she's also a fine cocktail pianist."

Four tunes by **JERI CRADEN** were scheduled for the CBC Radio programme *The Entertainers* June 30, produced by Ann Hunter.

Jeri has been seen extensively on stage in Los Angeles and Toronto, most recently in "Clap Hands" at Old Angelos. Her television appearances have featured her as a soloist and a comedy regular. Both her face and her voice are familiar in a number of Canadian radio and TV commercials.



Kathy Robertson

Country artist **TED DAIGLE's** first single on the Broadland label is a **WAYNE ROSTAD** tune, "Lawley Rae". Ted is a New Brunswick native and has been singing since he was 12.

**IAN COONEY** of Montreal is remembered for his years with the group Hartford Baby Grande. He went on to study arranging and studio engineering at the Eastman School of Music in Rochester, N.Y.

With the help of producer Ben Kaye, Radio CFCF in Montreal launched a search for an advertising campaign theme for the station. Cooney's tune "Let's Get Together" was accepted. Cooney recorded the song on the RCA label; it is backed by another original, the ballad "One-Thirty".

As Ben Kaye explained in a letter to the CRTC's Pierre Juneau, "This recording is the result of a team effort involving a radio station, a production house, song writers and a record label."

The same week **CARROLL BAKER's** recording "I've Never Been This Far Before" hit the No. 1 spot on RPM's Country Playlist, another Gaiety artist, **JERRY PALMER**, hit the No. 4 spot with his "000 Mama." But since then, Carroll has seen the release of her current single, "The Hungry Fire of Love", a self-penned tune, backed by "God's Gift to Me".

Things couldn't be busier for **CLIFF JONES**. His musical "Kronborg: 1582" is touring major eastern-Canada centres, including Toronto, Montreal, Ottawa and Hamilton, before settling in Charlotte-town until fall. In September Boston and Washington dates are expected to precede a Broadway opening in October.

The reviewers have been calling "Kronborg" "superb showbiz", "as good as any and better than most", "an explosion of joy" and a "must". Some found the second act a bit down after a dazzling first act but New York producers are not concerned.

Cliff has written all the music and some of the lyrics for a new CTV network children's show. *Kidstuff* is aimed at 8 to 12 year olds and will be viewed for an hour on Saturday mornings. This is a followup to his successful *Monkey Bars* series produced last season for the Ontario Education Communications Authority.

Go out of your way to get a copy of **KATHY ROBERTSON's** tune "Away from Here", backed by "No Place Like Stoned", both original tunes. The A side moves easily and by the time you finish hearing "No Place" you'll want to know where she's performing. The material is on the new Hero label, owned by Kathy's manager Ron Henderson. The single was cut at Zaza Sound in Toronto.

While **CHARITY BROWN** played Toronto's new Ramada Inn for a week and opened for Paul Williams at Massey Hall in June, her label, A&M, was putting the final touches to her initial album, "Charity Brown". The album is a fine example of Charity's Motown sound and is a follow-up to her successful single "Take Me In Your Arms".

Canadian acts included in this year's Canadian National Exhibition lineup in Toronto are **BACHMAN-TURNER** Overdrive, August 18; Anne Murray and **JOHN ALLAN CAMERON**, August 23; and The Guess Who with **BURTON CUMMINGS** and **DON TROIANO** on August 31.

A new Vancouver theatre/restaurant Stage West opened with the revue "What's A Nice Country Like You Doing In A State Like This". Cast included **JEFF HYSLOP** and **MAREK NORMAN**. Jack Wasserman of the *Vancouver Sun* predicted it would become a "hot" local ticket.

Canadian rock star **CHAD ALLAN** is the hero of Betty Jane Wylie and Victor Davies' rock opera "Beowulf". To be more precise, the work is "a musical epic". Chad is joined by the Winnipeg Symphony Orchestra for a two-record album of the musical. Attempts are now underway to stage it.

Chad was in Toronto in June to tape a segment of Tom Gallant's *Down Home Country* summer television series for CBC. He brought with him a tape of his new album that was recorded at Roade Studio in Winnipeg. Chad has also been producing. Recently he completed an album for **GLEN MCCABE**, on the Ten-Tam label. Chad has been working regularly on the children's television show *Let's Go Show*. He and **ROBBIE MATHIESON** co-write the music for this production. It is syndicated to six stations across Canada.

In the last issue of *The Music Scene* the name of **VANCOUVER MUSIC PUBLISHING COMPANY** was omitted in error from the list of affiliated music publishers who were awarded two Certificates of Honour at BMI Canada's recent Awards Dinner. *The Music Scene* apologizes to **BILL SNOW** and Vancouver Music. The company was awarded Certificates as publisher of "You Were My Home" and co-publisher of "The Long Left Hand of Life".

Quality Records has signed **MATT LUCAS** to a worldwide recording contract. The initial release by the blues singer is "You Gotta Love" backed by an instrumental version of "I'm So Thankful".

"The Kendall/Quee Band present a full sound that would be comparable to a five-piece band. Their sound is high energy, exciting, aggressive music that makes you think there are many more than two musicians on the stand," reported *RPM Weekly* following the duo's performance for the Musicians Association Showcase in Toronto last November.

The two are **BOB KENDALL**, formerly of Edward Bear, and John Quee, but a third man, Gord Ward, formerly of CJOH-TV in Ottawa, was added early this summer. The trio works under the name Kendall and Quee. They were booked in lounges and clubs throughout the spring and by summer were expanding appearances to include rock shows and major dance halls with an eye to college performances.

Bob is responsible for the hit "Walking On Back" for which he was awarded a BMI Canada Certificate of Honour at this year's Awards Dinner. He plays keyboard while John plays drums and guitar and Gord handles bass; all three sing. About one-third of their material is original.



**PAUL MILLS**, producer of the weekly CBC-Radio folk programme "Touch the Earth" took the show to Vancouver, Edmonton and Winnipeg last spring for tapings in the three centres. Hostess Sylvia Tyson has already interviewed such Canadian composers as **ROBBIE MacNEILL**, **DEE HIGGINS**, **FRASER and DEBOLT**, **BRENT TITCOMB** and **VALDY**. The Western programmes included interviews with **RICK NEUFELD**, **LEN UDOW**, **GRAEME CARD** and **BIM**. The program was also heard from the Faro Folk Festival in Faro, North West Territories, in April. Taking part there were Valdy, Robbie MacNeill, **BOB RUZICKA** and **LEON BIBB**. All were interviewed.

Paul will be working on the script and the general concept of a television special of "Touch the Earth", scheduled for viewing in August.

**DALLAS HARMS'** band will be missed at the Toronto country-music spot Molly and Me. The band has attracted a number of popular country artists who were invited to join in for a song or two.

**R. HARLAN SMITH's** latest single for Royalty Records, "Life & Love & You", is self-penned and is moving steadily up Canadian country charts. The flip side is "Our Love Is Worn out Too", written by **JOE SUPPLE**.

Again **George Hamilton IV** has come to Canada for inspiration and material for an album. "Trendsetter" on RCA contains material written by **ALAN MOBERG**, **BOB RUZICKA** and **GENE MacLELLAN**, among others.

Folksinger and guitarist **DAVE BRADSTREET** has received high praise from both the daily and university press during recent months. He joined **VALDY** for a concert at St. Clair College in March and John Laycock of *The Windsor Star* observed: "... both performers reached out a hand of introduction and friendship by letting the audience into their personal songs."

*The London Free Press* headlined a review: "Dave Bradstreet's ready to be discovered" and *The Queen's Journal* reported: "Tuesday evening's excellent concert proved that Canada, in the persons of David Bradstreet and **MOE KOFFMAN**, has a folk artist and jazz artist of the first rank."

**ANGUS WALKER**, "Canada's Prime Minister of Country Music", has signed with Boot records. His first album on the label is "Introducing Angus Walker, Canada's Prime Minister of Country Music". Aside from Walker's own material, other Canadian writers included on the initial release are **BEN KERR** and **DOUGAL TRINEER**. A single, "Diesel Drivin' Man", was written by Walker and is backed with Kerr's "Parliament Hill", written especially for Angus Walker.

The country singer and his group, The Cabinet have played from Newfoundland to Hawaii.

Since we last wrote about **BEVERLEY GLENN-COPELAND** she has composed and performed the score for Frank Vitale's feature film "Montreal Main", shown in theatres throughout North America, and has performed in concert from Halifax to Winnipeg. Even more important, she now plays piano which has moved her solo act from folk settings to clubs and concert work.

She has made several appearances with Montreal percussionist Dido and in Toronto was the first act to open the Sandpiper in April. Jack Batten of *The Globe and Mail* described her on that occasion: "... Beverley Glenn-Copeland, the woman with the powerful, almost majestic voice, and the operatic flair with her material."

Beverley is the backup vocalist on Cat Stevens' new A&M single "Two Fine People", recorded at Andre Perry's studio in Quebec.

Why did those extended play recordings ever disappear? Seems more material could be released, vinyl saved, etc. Well, Toronto composer/musician **SARA ELLEN DUNLOP** has released her first on her own Homemade Records label. The four tunes are "Singing 'Oh Canada'", "Working on a Strong Foundation" (written for International Women's Year), "Closer to my Mind" and "Children of Darkness" (entered in last year's American Song Festival). All are original.

Sara Ellen was born in Alabama and became a landed immigrant to Canada in 1960. She has served in the U.S. Marine Corps and has worked at a variety of occupations including operating a boutique in Toronto and running one of the city's earliest discos, The Batcave. Over the years, however, she has maintained her interest in writing and performing. A jolly lady with great determination, her high spirits are reflected in these four cuts. They were introduced to the Toronto press at a June 19 party, the day before Sara Ellen's birthday.

**MICHEL PAGLIARO** gave two concerts at Quebec City's Grand Théâtre on May 11, one in the afternoon and one in the evening. According to BMI Canada's Montreal office, Pag was puzzled by the wide difference in crowd size: 500 in the afternoon and 1,500 in the evening. Someone finally told him it was Mother's Day . . .

**DWAYNE FORD** and Bearfoot toured Canada this spring. The tour coincided with the release on Epic of "Passing Time", an album of Dwayne and Bearfoot. Ford plays piano, flute, guitar and drums and is responsible for the material on the new album. He is managed by Martin Onrot's MOM Management Ltd.

Reviewing the album in *Record Week*, Juan Rodriguez wrote: "'Passing Time' is a joyous event for the Canadian music scene, because it represents the blooming of an artist-musician who is never at a loss for ideas of his own. Dwayne Ford is a distinctive and eminently enjoyable presence, and 'Passing Time' heralds his fine talent and future."

# CONCERT

**MICHAEL BAKER** writes from London, England, that a number of his works were performed in a concert devoted entirely to his music in London June 8. The concert was under the patronage of the High Commissioner for Canada. Baker reported to *The Music Scene*: "The big thing, aside from having all these marvelous musicians play my music, is that I've just had confirmation from the BBC that they will record the event. The Canadian Embassy was quite astonished when I told them. It seems a very difficult accomplishment these days." CBC FM plans to rebroadcast the concert on July 27 at 12:05 pm.

Baker writes that he will return to Canada in late August. He will live in Vancouver.

W. Ray Stephens, General Manager of **HARMUSE PUBLICATIONS** has announced that Michael Baker will be added to the firm's classical repertoire. Baker's "Elegy for Flute and Organ" has already been published and Mr. Stephens says that Harmuse will be producing Baker's music in future.

Dayna Fisher, oboe, and Isobel Moore, piano, gave the premiere of **VIOLET ARCHER's** "Sonata for Oboe and Piano" February 16 during a concert presented by the Department of Music, University of Alberta. Miss Archer is professor of music and Chairman, Division of Theory and Composition at the university. The Sonata was composed in early 1973 in London, England, during the composer's sabbatical year.

Violet Archer's "Landscapes" was performed for the first time in Alberta April 29, again at the University of Alberta. The choral work was presented by Da Camera Singers conducted by Kenneth Nielsen. The work was written in 1953 for a University of Texas madrigal group.

Describing **ANDRE PREVOST's** "Choreographie I", written following the tragedy of the Munich Olympic Games in 1972, William Littler of *The Toronto Star* wrote: "... the music suggests a cry of conscience in musical terms, using the full resources of the symphony orchestra. The title 'Choreographie' does not, in other words, imply a dance context. According to a programme note, it is used to signify a gesture or testimony of life or death."

"Both life and death are evoked in the music through a contrast between benign and abrasive sound materials, the abrasive ones ultimately and with almost frightening impact achieving dominance."

Victor Feldbrill conducted The Toronto Symphony in the premier of the work April 22 in Toronto, with the composer attending the performance. John Kraglund of *The Globe and Mail* called the work "the evening's highlight".

All concerts were free during the *Week of New Music* in May in Montreal. The concerts were organized with assistance from the Canada Council, The Cultural Affairs Department in Quebec, BMI Canada Limited, CAPAC, the SMCQ and the Universities of McGill and Montreal.

**UDO KASEMETS'** "Variations (on variations/on variations)" (1966) was included in a mixed-media presentation by the Composers/Performers group, now of Montreal. **OTTO JOACHIM's** "Illumination II" was presented by the SMCQ.

**MICHEL-GEORGE BREGENT** and Lauréat-Vincent Dionne performed three of their works for the first time on April 2 at the Church of Saint John the Evangelist in Montreal. The works, jointly written, are entitled "L'éveil du Lieu", "Présence" and "Et le Troisième Jour". The evening of music was the fourth in a series entitled *New Music of Quebec*, sponsored by the Institute of Contemporary Art.

Dionne plays a whole gamut of regular and highly unusual percussion instruments, while Brégent plays the piano, electric organ and Moog synthesizer. "Et le Troisième Jour" required the help of 14 assistants playing the anklung, an Indonesian percussion instrument, and the audience was invited to participate by singing a short phrase, on which the two musicians improvised.

The Canadian Music Centre in Toronto has announced the following composition competitions with entry deadlines after September 1: 7th International Competition for Opera and Ballet, Maison de la Radio, CH-1211 Genève 8, Switzerland; symphonic composition, "Premio Città di Trieste", Conservatorio di Musica "G. Tartini", Via Ghega 12, 1-34132 Trieste, Italy; horn, piano, voice composition, 26e Concours International de Musique "G. B. Viotti", Società del Quartetto, Casella postale 127, 1-13100 Vercelli, Italy; piano and composition, 13e Concours International "A. Casella", Secrétariat, Accademia Musicale Napoletana, Via S. Pasquale a Chiaia, 62, 1-80121 Napoli, Italy; concert work for piano only, Secrétariat du Prix de composition musicale "Reine Marie-José", CH-1249 Merlinge-Gy, Genève, Switzerland.

Array in Toronto has announced September 13, October 24, November 24 and January 9 as dates for its next season. The September concert will be given by The Festival Singers, performing a three-part concert of all-Canadian music. Each section will be devoted to a period of Canadian music and composers will include **CLAUDE VIVIER, ROBERT DAIGNEAULT** and **PETER HUSE**.

**ALLANSON BROWN**, FRCO, gave an organ recital April 27th in the Leamington United Church, Leamington, Ontario, to mark the occasion of his 60th anniversary as a church organist and music director. Mr. Brown is organist at the church.

Continuing a series of programmes to introduce Canada's composers in Paris, The Canadian Cultural Centre there presented an evening with **R. MURRAY SCHAFER** on May 6. Conductor and composer Marius Constant introduced a programme of Schafer's music performed by the Orford String Quartet, an audio-visual presentation that included recorded music by Schafer and an exhibition of his scores and writings.

Other composers who have been featured include **SERGE GARANT** and **JEAN PAPINEAU-COUTURE**.

On May 15 the Centre sponsored a concert by pianist Bruno Biot who included works by **HARRY SOMERS, JEAN PAPINEAU-COUTURE, GINETTE BERTRAND** and **JACQUES HETU** on his programme.

Canada House in London, England, sponsored a lecture and demonstration by Schafer on June 3.

**CLAUDE VIVIER** has been commissioned to write a work for the National Youth Orchestra's 1976 season.

# JAZZ

by Greg Gallagher

Earlier this year Toronto was treated to the sounds and entertaining piano stylings of **LOU HOOPER**. The scene was the annual Ragtime Festival and as the grapevine has it, "Lou burnt up the stage". This alone wouldn't seem unusual but for the fact that Mr. Hooper's recent birthday was his 81st.

Born in what is now Buxton, Ontario, Mr. Hooper's career is as exciting as it is long. About 78 years ago he began singing in the Baptist Church choir and has since played trombone, violin and trumpet, as well as earning a music degree from the Detroit Conservatory.

Circa 1921 Mr. Hooper entered the jazz scene, or 'syncopated-dance-music' as he calls it, and he was to enjoy performing with such people as Ethel Waters, Viola McCoy, Paul Robeson and the immortal Ms. Bessie Smith.

Lou Hooper's latest album was recorded by Radio Canada International. Included on this disc are his own compositions, "South Sea Strut", "Black Cat Blues", "Cakewalk" and "Uncle Remus Stomp".

**JOHN WYRE, BERNIE PILTCH, IAN McDOUGALL** and **KATHY MOSES** were part of a 15-member orchestra that played with **Chuck Mangione** and his quartet at the week-long sold-out series of concerts at O'Keefe Centre in Toronto in April. Mangione had high praise for the quality and quantity of fine musicians found in Toronto.



Canada Music Day at the Guelph Spring Festival May 3 offered works by 12 Canadian composers during a full day of music.

The matinee included the premiere of "Convolutions" by **GARY HAYES**, commissioned by the CBC; a second theatrical work, **JOHN BECKWITH's** "Taking a Stand;" **SYDNEY HODKINSON's** "Another Man's Poison" and "Quintet" by **DARYL EATON**. All were performed by The Canadian Brass.

Awards concerning Quebec composers have been instigated by the Canadian Music Centre in Montreal. The Paul Baby Prize has been organized with the aim of assembling a collection of teaching materials based on the music of Quebec composers. First prize was not presented this year.

A second prize of \$250 has been awarded to Gaby Billette for an analysis of "Kekoba" by **GILLES TREMBLAY**. A special mention worth \$100 has been awarded to Danielle Locas Ait-Allah for her presentation of "L'Etoile Noire" by **FRANCOIS MOREL**.

Mr. Baby is the Vice-President of the Canadian Music Centre and is President of the Centre's Montreal committee.

Ottawa's Astro-Lab will offer the music of **PHIL NIMMONS** and group during their July engagement in the club. Featured soloist with the band will be composer-trumpeter **HERB SPANIER**. Spanier can also be heard with his own quartet during the week of September 8 at George's Spaghetti House in Toronto.

Herb Spanier, originally from Montreal, told *The Music Scene* he has completed the work for his first musical and at press time several scripts were being considered for the score. If all goes well the fall should see this work in production.

A prolific composer, Mr. Spanier is well known for his diverse musical interests. His written works range from preludes to children's tunes, from classical piano works to his jazz compositions. An anthology of his music is being prepared for publication which will include such Spanier works as "Dimensions in Blue", "Equivalents", "Saints Alone" and "Northland Blues".

Tenor saxophonist **STEVE LEDERER**, a veteran of the Woody Herman orchestra and many other fine big bands, was heard in concert July 9 at the Toronto Dominion Centre with his own 20 piece orchestra. As well as performing many Frank Foster tunes Lederer presented some of his own compositions.

Steve is also involved with a large rehearsal band made up of pros and students which meets once a week in Toronto. The leadership of the group is shared by Steve and pianist Bobby Fenton, trombonist Rick Steptoe and saxophonist Bill Mulhill. Steve told *The Music Scene* recently that "the spirit of the band comes from the fact that it's set up like a workshop and everyone is very eager to learn and willing to work".

Steve Lederer and his music are fea-

Deadline for entries in the 1975-76 CBC Radio/Canada Council National Competition for Young Composers is December 31, 1975. The competition is organized by both the French and English Services of CBC Radio, and by the Canada Council, along with the Ontario Arts Council and Le Ministère des Affaires Culturelles du Québec. This year, they have been joined by the British Columbia Cultural Fund.

Entrants must be Canadian citizens or landed immigrants, 29 years of age and under by the end of the year. First prize is \$4,000 and there are seven in all, totaling \$20,000. More information may be obtained by writing to *The Music Scene*.

"The Abbess Speaks" by **CLAUDE KENNESON** was performed by guest soprano Elizabeth Stangeland and the University of Alberta String Quartet June 4 and 5 at the university. Claude Kenneson is associate professor in the Department of Music, cellist for the University of Alberta String Quartet and director of the Banff Cello Institute.

The quartet also performed **HARRY SOMERS' "String Quartet"** June 3 and 6 at the university. The concerts were part of this year's Learned Societies Conference.

tured on CBC's *Jazz Radio Canada* this fall in a 30-minute segment recorded by Herb Johnson. The program is produced by Dave Bird and originates in Winnipeg.

The Royal Ontario Museum hosted a combined jazz-classical concert on June 26. Jazz composer/flutist **KATHY MOSES** led her quartet, Kathy playing 'C' and alto flutes, Bob McLaren percussion, Rob Pilch on guitar and Rosemary Sidgwick on bass.

If you are in Toronto and would like to relax and hear some beautiful music during the day, there's one place you shouldn't miss . . . it's the Garden Party on Avenue Road just above Bloor. In this informal setting host-pianist Joel Schulman invites your enjoyment which is enhanced when Kathy Moses joins him for duet performances.

From July 22 to August 2 Kathy will be performing with jazz flugelhorn virtuoso **Chuck Mangione** and orchestra throughout upstate New York, including a week in Buffalo.

One of the busiest jazz groups in Canada must be the **TED MOSES** Quintet which opens a one-week engagement at George's Spaghetti House August 11. Ted and Kathy both have many original compositions and when backed by Rick Homme on acoustic bass, Terry Clarke on drums and Mike Malone on trumpet, it's easy to understand their popularity.

**HAGOOD HARDY's** third album for the Canadian Talent Library was to be released in May. "The Homecoming" contains the title song by Hagood, plus another five tunes by the composer/performer. A 25-piece orchestra backed Hardy for sessions at Toronto's Manta Sound.

Lukas Foss was guest conductor for the premiere of **JOHN WYRE's** "Snowflake" during a concert by *New Music Concerts* in Toronto April 12. John Kraglund observed in *The Globe and Mail*: "What (bells) there were, combined with an array of suspended triangles of varied sizes, produced some lovely calculated effects and some equally effective random ones. Even the other percussion parts—Wyre was joined by Robin Engleman and Russell Hartenberger—and the harp passages performed by Erica Goodman underlined the delicacy of the piece, whose parts were lyrically tied together by the flowing flute line, played by (**ROBERT**) **AITKEN**."

Aitken's "Lalita, Shadows II" (1972) was also performed.

"Tromp L'oeil" by **ROBERT BAUER**, written for trombone quartet and tape, was given its premiere by the University of New Mexico's trombone quartet during a March tour of Texas and New Mexico.

"White Line on a Green Fence" for solo guitar was written by Bauer and performed for the first time during an *Array* concert in Toronto May 9. The composer performed the work.

The two recent concerts in Montreal by **SONNY GREENWICH** and his group were filmed and recorded and will be made into a feature film. With Sonny on guitar the concert featured **DON THOMPSON** on piano, **MICHAEL STUART** on tenor sax and flute, Claude Ranger on drums, Dido on percussion, Rick Homme on acoustic bass and Doug Riley electric piano.

At press time Sonny is considering several offers from clubs both in the U.S. and Canada and is negotiating with recording companies about a forthcoming album.

Sonny's newest album "Sun Song" is one of the best examples of the Canadian guitarist's genius and has received excellent reviews.

Tenorman Michael Stuart is also featured with the group Summersong from Toronto. It recently recorded several original compositions by members of the group for *Jazz Radio Canada* which will be aired in September or October on the CBC radio network.

Canadian jazz guitar virtuoso **LENNY BREAU** has a reputation which elicits respect on the world scene. In conversation with Jose Feliciano I heard him called a master of the guitar. Jose said, "everyone should learn from Lenny; I know I do every time I listen to him."

Lenny spent last year in his hometown, Winnipeg, and is now residing in rural Ontario. Recently he was heard at the Toronto spots The Sandpiper and at Egertons with **BEVERLY-GLENN COPELAND**, and with his own trio at The Riverboat.

From across the country please send your information for the jazz column to: Greg Gallaher, c/o *The Music Scene*, or telephone Greg at 416-922-8488.

## NEWSLETTER

For many years the summer months from June 15 to Labour Day were considered to be the doldrums for those of us in the music industry. Not so any more — at least for the people at BMI Canada.

Among many of our activities this summer, these few are but examples of the growing interest in Canadian music.

We were pleased to attend as guests a seminar at the Blue Mountain Summer School of Contemporary Music near Collingwood. **PAUL HOFFERT** and the Lighthouse members were resident faculty, with students from Halifax to Vancouver in attendance. It was a great thrill to meet with such enthusiastic young people with exciting talent, people interested in and capable of extending the influence of Canadian music.

BMI Canada, in the hope of encouraging all the people who are developing our Canadian culture, has contributed an award of \$300 to the winners of the Douglas McGowan Award. This award is presented annually to the person or persons making the most significant contributions to multi-culturalism in music in Canada. The winners this year were the Top Notes from Calgary, Alberta, and their recorded rendition of "Chinese Love Song" received this award at the CHIN (radio) International Picnic on Toronto Island on Sunday, July 6, attended by more than 100,000 people. Our heartiest congratulations go to the winning group and I'm sure you all join me in wishing them well in the future of Canadian music.

It's an especially busy month for BMI Canada's Montreal office. From August 10 to 17 the Montreal personnel, Denise Meloche, Luc Martel and Dominique Brunet will be in attendance at La Chant' Août in Quebec City. They will meet you and your friends who will be at this comprehensive Festival of Music at the BMI Canada booth in the administration pavilion. In addition, sometime during the month of August we will be moving our Montreal headquarters from the present location to the 11th floor at 2001 University Street, Montreal, H3A 2A6.

When they have settled in, I'm sure Denise and her staff will be happy to see you at your convenience.

There are so many more summer activities we'd like to bring to your attention but this page does not permit their inclusion. Let's just say that from our brief look at the Canadian television programming for the upcoming season there are obviously many of our BMI Canada affiliates busy scoring and writing music for many of the new shows. We'll look forward with you to a season of enjoyment.

It's another great year for Canadian music.

Sincerely,



S. Campbell Ritchie  
Managing Director

# WELCOME TO OUR NEW AFFILIATES

JOYCE ALLENSEN  
 B. GURNEY ANDERSON  
 JOCELYN BARNABE  
 WILLIAM DONALD BARNES  
 ROBERT BARTLETT  
 LORRAINE L. BEAUDRY  
 PAUL BEAUREGARD  
 DAVID BISHARA  
 BERNARD BLANC  
 MARC-ANDRE BOILEAU  
 ALAIN BOUCHER  
 RAYMOND BOUDREAU  
 PHILLIP BRAGINETZ  
 KELLY BRUCE BREAKS  
 BUGLY BROOKFIELD  
 DIANE BRUNEAULT  
 YVES CADORETTE  
 MARGARET CAIRNS  
 ANDY CASEY  
 NICK CATALANO  
 HELEN CHANSKI  
 J. A. GASTON CHOUINARD  
 GERRY CLINE  
 SAM CONTE  
 FRANK WAYNE COOPER  
 MADELINE CROMPTON  
 DALE DELAINEY  
 M. A. R. DEPAS  
 JEAN-RENAUD DESAUTELS  
 ANDRE DEVITO  
 PETER KEVIN DIAMOND

BRENTON C. DROUGHT  
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